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November

1994



in

TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

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Jordon**

**Steve
Perry**

**Eleven
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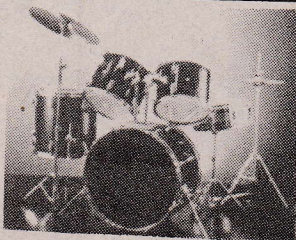


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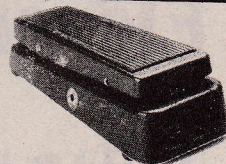
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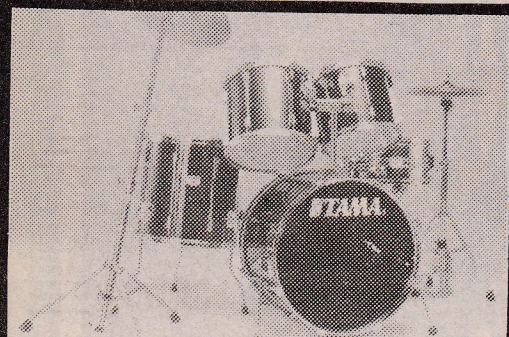
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*Photo by
Ed Mason*



THE

WIRE

Hello and welcome to The Wire for November! Here are November's children: (In Tune's own) PAM PASCALE (340, young for a vampire!), KELLI STEVENS (Phantasm) ageless, MIKE MATIJEVIC (Steelheart 29, MICK CRIPPS (L.A. Guns) 32, DAVE ELLEFSON (Megadeth) 30, HERMAN RAREBELL (Scorpions) 41.

On to 'da news.....Look for a live tribute to THIN LIZZY being recorded by ex-Lizzy guitarists SCOTT GORHAM and JOHN SYKES! It'll be released in Japan, so scope out the import section.....TREY SPRUANCE is the new guitarist for FAITH NO MORE.....DANZIG have just released their new disc entitled "Danzig 4".....KIX's new disc entitled "Show Business" features all original band members including BRIAN "DAMAGE" FORSYTHE who had left the band not too long ago.....

On a local note.....All right! Last month I had said that "SILENT WARRIOR is back, stronger than ever and headed your way! Need I say more?" Well, apparently I do: It seems that Warrior drummer ROBBIE VOGEL has once again "flaked out" and left the band, marring the return of lead vocalist MICHAEL PARTLOW! If it's not one thing it's another! You know, it's about time someone filled these hard heads in on the fact that they are a great band! One of the most promising in the area in my opinion and judging by the size of their mailing list, the opinion of many!! What in the hell is this syndrome that plagues great bands and musicians that they can't keep their sh*t together?!! My guess is that if these guys break up, all they'll have left to go to are mediocre bands or cover acts (NO offense to these types of bands what-so-ever!) or just hang up their instruments for good which will be a damn shame to see happen! So, if you happen to run into one of these guys in SILENT WARRIOR and you care about the future of this band at all, tell them to snap out of it, get your sh*t together and get it back up on stage where it belongs!!.....I spoke with "Naughty" NIKKI NEAL (formerly of WZXL) 100.7's "Nik at Night") last week and she informed me that she's on the air in Maryland and said anyone interested in tuning her in should either get a BIG friggin' satellite dish or move to Cape May! Ha! Ha! She said she really enjoys it there, though!.....TRIPLE X bassist TIM SOMERS contacted me to inform you that 'X vocalist SUE JONES gave birth to a bouncing baby girl, HEATHER LYNN, on Oct. 10th!! Congratulations, Sue! Look for Triple X to surface again in late Nov./early Dec.....ATTENTION!! The 2nd annual METAL RELIEF is coming up fast! The 12-band show begins at 6:00 p.m. on Sat., Nov. 26th at CRILLEY'S CIRCLE TAVERN in Brigantine, N.J. Last year's show

drew about 700 guests! This year's show will feature performances by SIMPLE RHYME, NEXT (cool cover act from Pennsauken!), MOMENTS NOTICE (cover/original from Tuckerton, N.J.), FACE PIN (heavy duty!), JODY BONES (bluesy metal), SKIN TRIPP (heavy groove ala White Zombie/Pantera from Maryland!), DEAD RINGER (metal w/perverted overtones. Ha!), ABSENT CHILD (metal from Tuckerton, N.J.), FLESH TUXEDO (cool, progressive groovin' metal from Phila.), SACRED SWORD (you all know these guys!), HIGH RISK (covers at their best!) and THE INBRED (featuring TODD, RICK and FRAN of BANSHEE and GUY and GARY of TRIBAL SCREAM!!!). There will also be a 50/50 and door prize raffles with some of the prizes being a pair of AEROSMITH TICKETS for Dec. 10th at the Spectrum (tix sponsored by Tony's Tickets of Hammonton, N.J.), a 2 day/1 night stay and dinner for 2 at CAESARS HOTEL/CASINO and HYAKUMI REST., brunch for 2 at the SMITHVILLE INN, a \$50.00 gift certificate from PHILADELPHIA MUSIC CO., breakfast for 2 at MEMOMS UP THE CREEK RESTAURANT, a \$25.00 gift certificate from IRV'S MUSIC in A.C., a CD KING gift certificate, NFL Super Bowl mugs from MAJOR LEAGUE FOOD SERVICES, a great jacket from THE MUSIC PLACE in Berlin, N.J., a gift certificate from UNISEX HAIR SALON in Shore Mall, Pleasantville, a gift certificate from B.C.'s in Smithville, N.J., and more! The show will be hosted by JOE T. (ex-ARMAGEDDON). WZXL 100.7 will also be doing a live remote from Crilley's!! Tickets are \$5.00 in advance (available through band members, Circle Tavern and Bob Conover, Ed Mason, Monica Burke, Robin Speed, Brenda Bowen, Mike Partlow, Randy Silvis or Matt Cairnes!) or \$6.00 day of show! Commemorative T-shirts will be available prior to the show and day of show! T-shirts can be purchased ahead of time at PHILADELPHIA MUSIC CO. in the Harbor Town Plaza in Cardiff, N.J., or from Bob Conover, Ed Mason, Brenda Bowen or Robin Speed. This show is to benefit the homeless and the ATLANTIC CITY RESCUE MISSION, so please come out and support this show! Imagine if you didn't have a warm, safe place to come home to.....I'll see you at the show! By the way, the Rescue Mission needs: toothpaste, toothbrushes, band-aids, shaving cream, men's socks (yes, new!), coloring books, flour, sugar, napkins, toilet tissue, combs/brushes (new!), children's books (new or used in good shape), bath soap, conditioner, men's underwear (new!), disposable razors, blankets, napkins, shampoo, diapers, anti-perspirant and school and art supplies (for children). If you bring along one or any of these items, you will get

\$1.00 knocked off DAY OF SHOW admission ONLY.
If you have bought your ticket in advance and would like to bring an item anyway, feel free! All help is appreciated very, very much!!

C-YA!!!

--BOB CONOVER



High Risk (seen here on Halloween Party at Brownies Lodge) will be one of the featured bands at the Metal Relief Concert at Crilley's Circle Tavern on Sat. Nov. 26th.

*****ATTENTION LOCAL BANDS!! Don't forget, if you'd like to update your situation (new members, exiting members, studio news, demo reviews, birthdays, grunts, gripes, bitches, etc., send the info my way by mail or FAX at: C.R.I. PRODUCTIONS/PROMO., 4555 Catawba Ave., Mays Landing, NJ 08330. FAX line: (609) 348-6558.

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THINGS FOR WHICH WE ARE THANKFUL

At this time of year, it is appropriate to take a few moments to reflect on those things for which we should be thankful. This is especially true for both musicians and music buffs.

At the top of the list, we should be thankful for music itself. As I've stressed in earlier columns, music is a truly special and sacred art form, and we are very fortunate to have it with us on our journey through life. It can be a great friend to us in difficult times. Now for the more particular items...

We must be thankful for MTV. Since the first revamping of the format, music has become less and less important as they have chosen to provide us with game shows, quasi-sporting events, quasi news and documentaries, quasi-political messages and the like, the general garbage they put on the air has been reduced to the same 25 videos in rotation every day. Music is not important to these folks. Advertising dollars are. So why be thankful? Because if they keep going this way, they may soon invalidate themselves as a valid musical outlet, and the garbage they hustle on us in the name of music will wither and die. This in turn should make room for more challenging music on the airwaves. Let us pray that this will come to pass.

Let us give thanks to The Nashville Network for being an example of a television outlet which is devoted purely to music. This has nothing to do with whether or not you are a fan of country music...I for one am not, but TNN provides us with music all the time, and live music every day. They are the example for others in all formats to follow if music is important.

Let us be thankful for ridiculously high concert ticket prices and ridiculously high service charges. The market forces that shape the rest of the world will eventually force people into going to lower priced venues to see local bands, as opposed to the higher priced record industry crap.

Let us be truly thankful for digital sampling which allows "musicians" to recycle sounds and licks from old records we're already sick to death of, so that eventually, everyone will stop listening to manufactured, recycled trash and start listening to stuff that's real honest music, stuff that gets little attention at this time. This will only help the local musician who can't afford the hardware and who doesn't want to do that sort of thing anyway.

Let us say a word of thanks to the National Football League. They provide many tavern owners with programming that helps keep their beleaguered

establishments in business so that when good music is finally again in style, local musicians will have places in which to play it.

And finally, let us be thankful for the coming police state. As proven in countless repressive societies, when freedom is taken away, the music begins to matter a lot more to a lot more people, and the artist takes a great deal more responsibility in the presentation of meaningful art. Apparently, that's what it's going to take here in the United States as well.

It stinks that we have to be thankful for these evils in order to get to true values, but, sadly, it seems that this is indeed the case.

But in the meantime, let us also not forget to be thankful that we still have the freedom to say something in forums like this one. And let us be thankful that we still have minds and hands to effect changes before we reach these extremes. The question is, will we? If we do, then I will be thankful for that.



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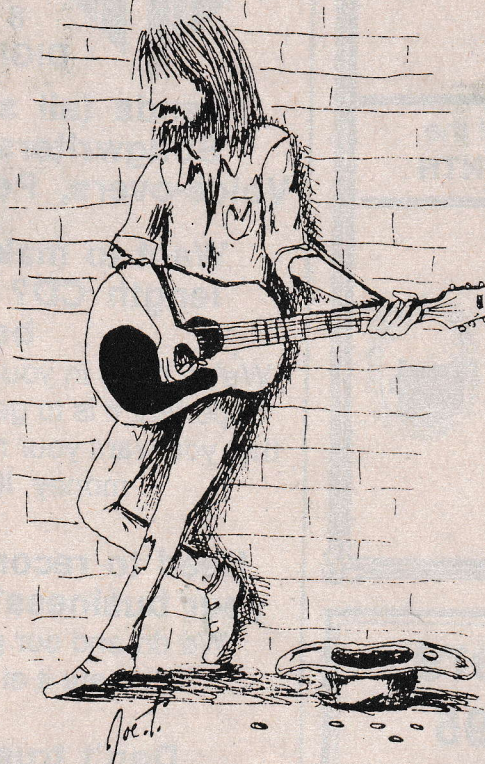
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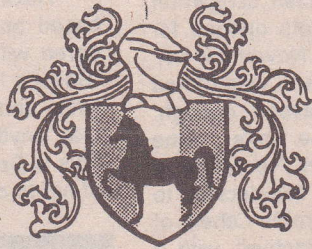
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Sass Jordan

Tower theatre- Sunday November 6th, 1994

By Meg Timson

Sass Jordan, up and coming singer slash songwriter slash musician, and her band the Road Rats opened for Steve Perry at the Tower Theatre on Sunday November 6th, 1994, and I was fortunate enough to be there. I was turned on to Jordan's latest CD and was impressed enough. Seeing her perform live was icing on the cake. She possesses one of the most powerful voices I've heard in years, and after seeing this live performance I've decided to sway my former opinion of her from "Comparable Others of Her Genre" to "Completely Unique and Distinctive", with a refreshing new style of her own.

Jordan was born in Birmingham, England and raised in Montreal. She developed her skills playing bass and singing with different bands before releasing her first CD *Racine* in 1992 which led her to touring duties with the Steve Miller Band, The Arc Angels, Joe Cocker and Extreme. With the Recent Release of *Rats*, Jordan has earned her mark in the industry and there's no doubt she will continue to climb.

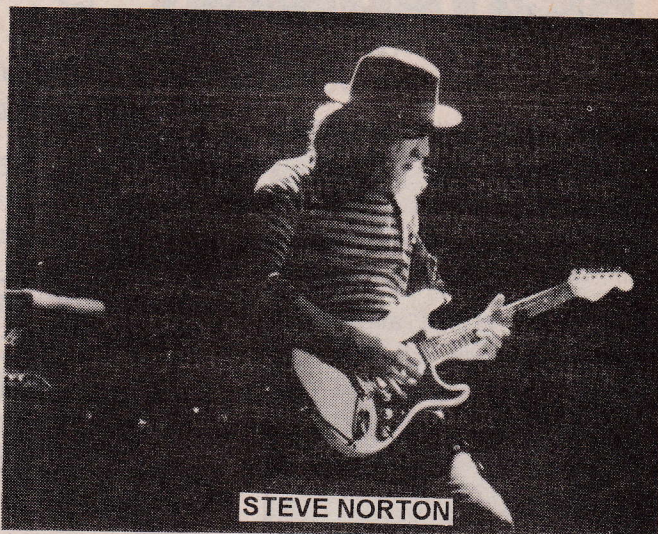
Jordan opened her show without fuss or foreplay, simply walking out on stage with her band (including guitarists Nick Lashley and Steve Norton and bassist Tony Reyes) and blasting right into "Dreamin", a kick-ass tune with heavy guitar licks and biting vocals. Next tune was "I'm Not" from *Rats*, which I believe deserves air-play but hasn't had any yet, as far as I know. The lyrics clearly depict a dark, personal side of someone's life - anyone's life - with no evident redemption in the end. On she went with a couple of tunes from *Racine*. One of them was titled "Cry Baby" which started out extremely gentle and melodic - turning us on to her softer side - sounding sweet and mellow but building up progressively and ending with hard vocal screaming and a incredible guitar solo. Towards the middle of her show, Jordan pulled up a stool, borrowed Reyes' bass and accompanied her band on "Give" from *Rats*. This tune emphasized her vocals more than most, perhaps all, of the others she performed during the show. The lyrics were beautiful and she sang as expressively as any singer would have performing a song they had written themselves (this tune was co-written by Reyes).

Jordan followed up "Give" with "Sun's Gonna Rise" which, probably because of the pretty extensive radio play it's gotten lately, was a familiar favorite of the audience. Injecting it into her performance at this particular point indicated Jordan's respect for a live crowd (playing a familiar tune just when we're ready for it). I wasn't surprised when the woman sitting next to me, who came to see Steve Perry, said, "on yeah, I know this song". "So this is who sings it". "She's really good". "What's her name again?"

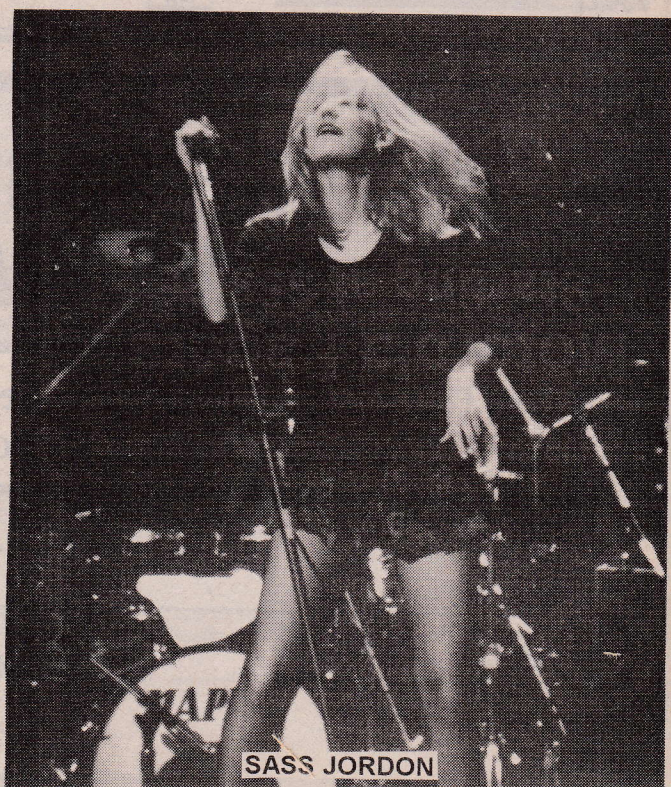
"Sun's Gonna Rise" has earned a spot on my list of favorites. Not because of it's popularity but mainly because the lyrics are damned true-to-life. It was inspiring, humble and touching as well as reflective of a lot of people's lives. We've all undoubtedly "Fallen From Grace" and picked ourselves up at some point. The redemptive quality of the song reveals the sweet justice we enjoy when we tug at those boot straps. The song is poetry.

Jordan ended her performance with an infectious "High Road Easy", another tune I think deserves air-play. This is a serious, hard rockin' song about addictions and the devils in all of us. A message stating that you're either in or out, with it or without, on it or off. It definitely was a powerful and pungent song and musically, this tune got the crowd ready for Perry.

Having never met the woman, if I had to describe her based on what I've seen and heard thus far, I'd have to agree with Jordan's Comrade and pal Stevie Salas that "She's a little blonde, bad-ass bitch" who's heart wrenching lyrics and soulful voice will blow you away. Jordan states that "anything you can think of, I've done, I am, I wanna be". This is Sass Jordan's character. I'm sure there's a lot more of her to come and I'll be checking it all out.



STEVE NORTON



SASS JORDON

(photos by Ed Mason)

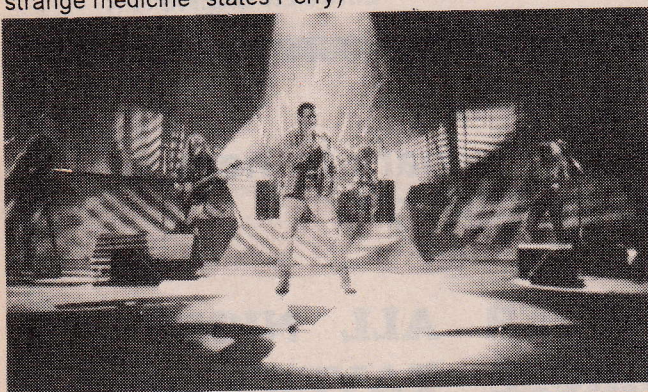
Steve Perry

Tower Theatre- Sunday November 6th, 1994

By Meg Timson

Steve Perry's been away too long, and it's good to finally have him back. He played the Tower Theatre on Sunday November 6th, 1994 to a packed house and was as excited being on stage as the audience was having him there. After suffering from a serious bout of job burn-out (as well as some personal crisis) Perry has reunited himself with the industry and sounds, looks and inevitably feels as good, if not better than ever. This all showed in his dynamic performance. His latest CD effort, *For the Love of Strange Medicine* won't disappoint Journey/Perry fans. We get to listen to the charismatic voice once again, and this particular live performance has proven that he definitely hasn't lost any vocal savvy at all.

With a fresh new band that includes lead guitarist extraordinaire Lincoln Brewster (just 23 years old!!), keyboardist Paul Taylor, bassist Todd Jensen and superb drummer Moyas Lucas Jr., Perry started rockin' out the audience with an array of new material including "You Better Wait" (one of the first group songs written), "I am" (with chord changes attributed to Taylor and Brewster that were ear catching and impressive) and "For the Love of Strange Medicine" which seems to be Perry's signature song ("it's all strange medicine because it only works for so long. It's basically about all things we do for the love of strange medicine" states Perry)



Perry's continual rapport and flirtatious behavior on stage was testimony to how badly he has missed performing. The antics were charming enough during the first half of the show alone with his facial expressions and sexy, playful stances, you can imagine the audience reaction later when, from the ceiling - on a hanger - dropped a red tuxedo complete with tails. Perry jokingly looked it over. Playfully walked around it and around it. Toyed with the audience about wearing it. Then finally, in a sultry, slow strip-tease fashion he wiggled into the garment. First his right arm, then his left - all the while his back to the audience - then to the almost orgasmic screams and cheers from the crowd, he slowly and playfully began to yank his long ponytail out from under the jacket. Finally, having pulled out all that hair (yes, his hair has also grown in the last eight years), Perry ripped out the rubber band and literally let his hair down. This was the point during the show that we knew we'd hear some familiar tunes.

We heard "Oh Sherrie". We climaxed with "Foolish Hearts". We became aroused again with "Don't Stop Believing", "Who's Crying Now", "Faithfully", "Missin' You" and the ever popular, and my favorite always, "Lovin', Touchin', Squeezin'" which he allowed the audience to sing as he strutted across the stage. Perry's energy level was endless. The entire show seemed an endeavor in play - how to excite and entice and induce an audience before each song. Even Brewster was into the antics, tossing his guitar picks here and there and keeping that baby-face smile through out the night. Brewster's limelight moment was when he teased the audience with the first few guitar licks to "Wheel in the Sky". He played these licks alone on stage under a solo spotlight three, maybe four times before finally jamming right into the song. His bandmates joined him onstage at the right crucial moment and Perry, of course, was right on cue, going right into "Anyway You Want It", then leaving the stage. Of course we expected an encore and we got it with "Midnight Train".

The show was awesome. Fifteen rockin' songs later and the crowd was won over. It turned me, a formerly not so serious Journey fan, into a Perry fan. His voice went through me. His band was tight as hell. His new material was impressive and most of all, his demeanor pushed me over the line from, "oh, that was a good show" to "yes, when he's back, I'll Pay to see him again".

Good luck Perry. You don't need it, but more power to you. And don't disappear again this time. Keep writing. You've still got a slew of fans!

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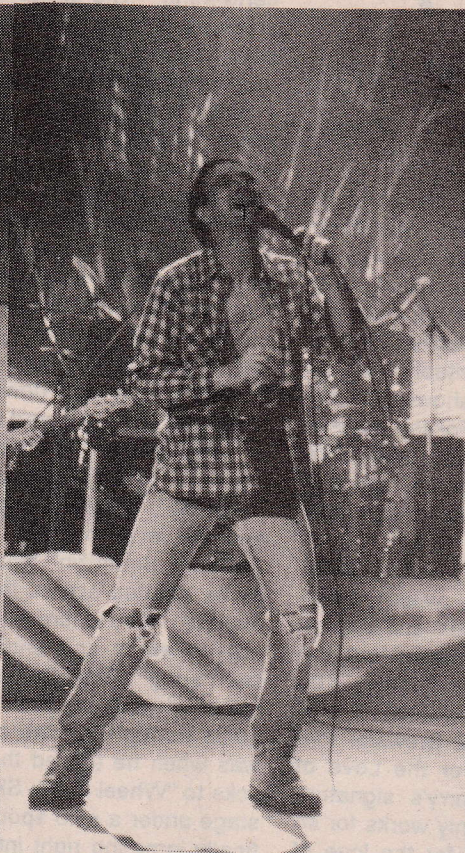


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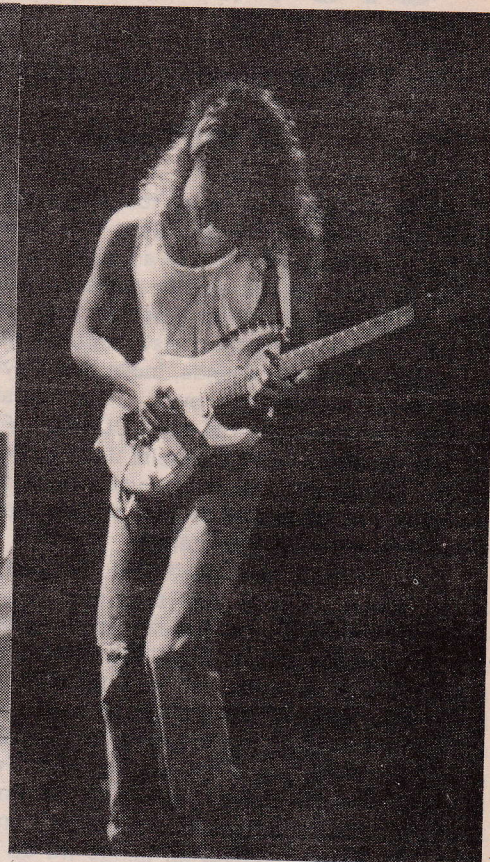




PAUL TAYLOR



STEVE PERRY



LINCOLN BREWSTER

(photos by Ed Mason)

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THRILLER

Band From Vineland Rocks An Original Band Showcase At CBGB's

How One Enthusiastic Fan Can Affect A Band's Career

By PAMELA J. MILLER

When Elissa Stern, a student at Rutgers University, sent a CD of Eleven:Eleven, her favorite original modern rock band, to a friend of her father's, the well known New York A&R Consultant, Jerry Love of Love A&R Co., (discoverer of Four Non-Blondes, The Beat Goes On and Living Color), to see if he could help the band, she had no idea she would create a chain of events that would bring this local band from Vineland an incredible opportunity for their career to soar!

Thanks to Elissa's avid interest in the band, Jerry Love listened to the CD and was intrigued enough to arrange for Eleven:Eleven to perform in an Original Band Showcase at the one and only CBGB's in New York, so he could see the band perform live. And he wasn't disappointed! They performed a set of seven tunes that rocked the audience off their chairs and onto their feet!

"I loved the CD and they were terrific live!", said Jerry Love. "I must hear a few thousand bands a year, but I only choose 5 or 6 of them each year. After years in this business, I'm looking to only champion groups that I feel have the talent to make it. I'm impressed with the band and want to work with them. I think they have what it takes. I'll get them the exposure in town that they need. I feel that I can get them a deal."

But the story, does not stop here. In addition to finding an A&R representative that night at CBGB's, Eleven:Eleven also had the opportunity to have their performance taped live by Eric Wilkinson, the savvy young producer of an irreverent new television show, Generation X:Live!, which airs Thursdays at 6:30 on CH 53 and all of the Sammons Cable channels. Wilkinson has been a fan of

the band since their inception and wanted to tape one of their performances for his show. The tape was originally aired on October 13 and was just shown again on November 10th.

Since their formation last year, Eleven:Eleven has played at local clubs throughout New Jersey, steadily making a name for themselves and establishing a large following. To date, they have released two albums, the latest on cassette and CD, "from red to violet" (Lionheart Records), which has received rave reviews and is on rotation on several commercial radio stations.



Eleven Eleven at CBGB's Showcase. (Photo by Pamela Miller).

"We're on a new track now," says Jeff Giuliani, lead singer and keyboard player of Eleven:Eleven, "thanks to the loyalty of one of our fans. We always knew that it wouldn't be easy sticking to our original material. But it's because we did, that we have this chance to reach a wider audience with our music."

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IN-TUNE GIRL OF THE MONTH-ALENA

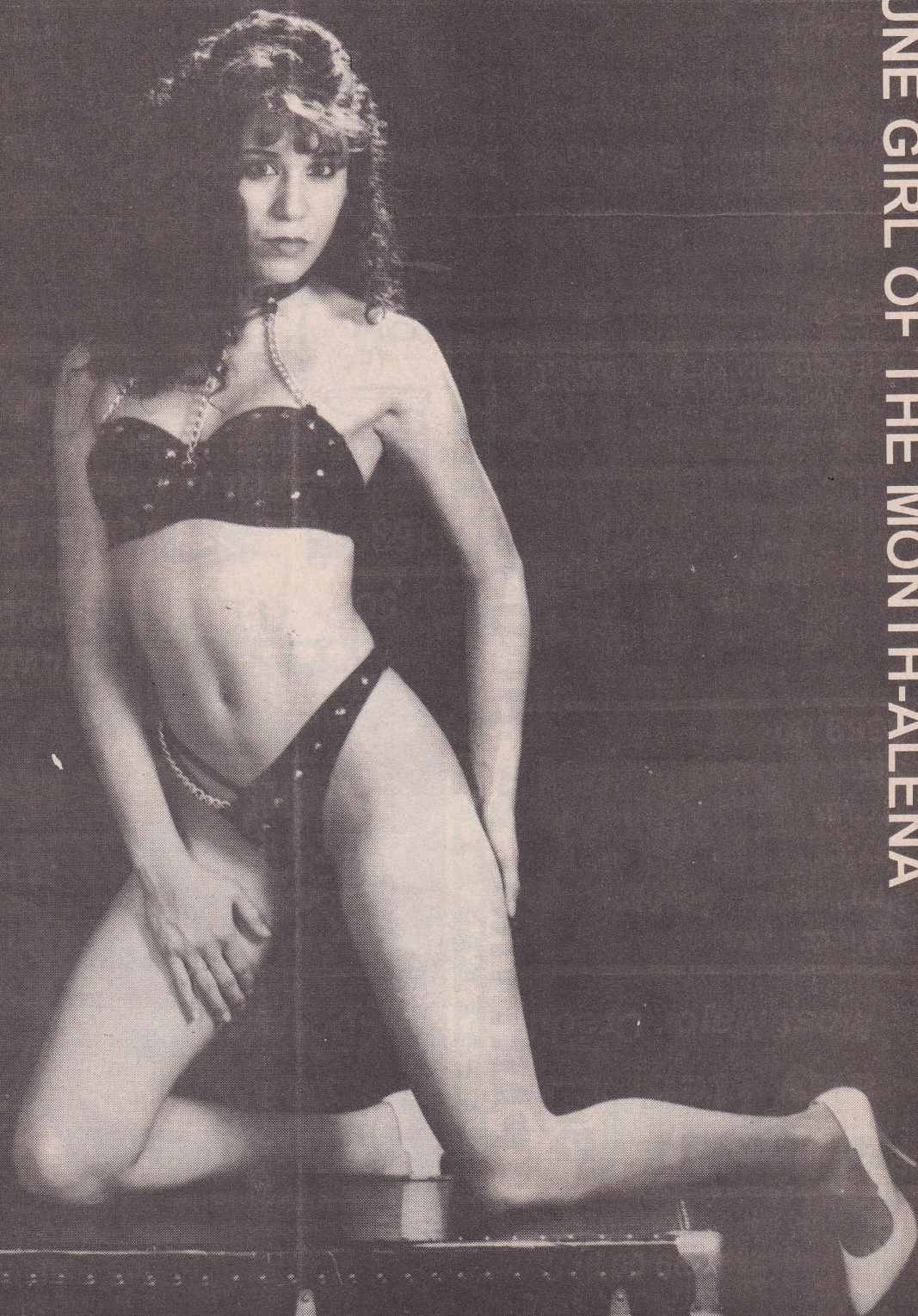


Photo by Tom Angello, Jr.

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December 17th

PALACE

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FABER
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Absent Child
DEAD RINGER
SACRED SWORD
SKIPP
MORPHE MORTICE
BONES
HIGH RISK
SIMPLE RHYME
FLESH TUXEDO

November
26th

METAL RELIEF

12-Band

Benefit Concert

November-December Entertainment Calendar

SUN	MON	TUE	WED	THURS	FRI	SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
20 \$1.00 Drinks 9:00 to 11:00 NO COVER	21 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	22 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	23 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	24 Wildlife \$1.00 Drinks 9:00 to 11:00 NO COVER	25 Banshee NO COVER	26 METAL RELIEF 12-Band Benefit Concert
27 \$1.00 Drinks 9:00 to 11:00 NO COVER	28 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	29 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	30 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	1 Wildlife \$1.00 Drinks 9:00 to 11:00 Going Away Party NO COVER	2 Captain Black NO COVER	3 Cat Atomic NO COVER
4 \$1.00 Drinks 9:00 to 11:00 NO COVER	5 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	6 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	7 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	8 Cat Atomic NO COVER	9 Captain Black NO COVER	10 Mike Griffin & The Unknown Blues Band
11 \$1.00 Drinks 9:00 to 11:00 NO COVER	12 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	13 Alternative Nite \$1.00 Drinks 9:00 to 11:00 NO COVER	14 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	15 Cat Atomic NO COVER	16 Savoy Brown featuring Kim Simmonds	17 WALAK plus BANSHEE

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C.D. REVIEWS



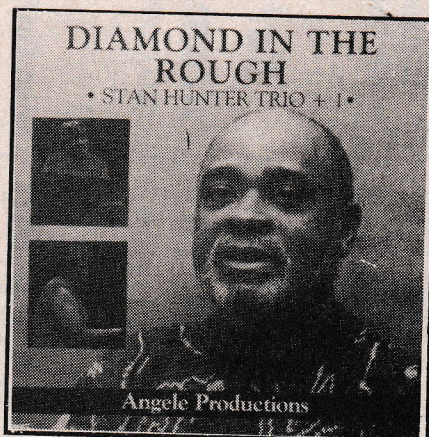
EVE
Artist: Over The Rhine
Label: I.R.S. Records

BY: JANINE FISHER

Thank goodness this review assignment helped me discover what is now one of my favorite bands. This CD is currently on the top of my "obsession" list. As the title "Eve" implies, the CD weaves a modern-day telling of the oldest story in the world. Indeed, if Eve had been a singer, I think she'd have sung about things like this and she'd have had a voice like lead singer Karin Bergquist. One hates to make comparisons, but fans of Sarah McLachlan will love this band.

Bergquist is joined by Ric Hordinski on Guitars, Brian Kelley on Drums & Percussion, and Linford Detweiler on Bass & Keyboards. Bergquist also plays acoustic guitar on the opening cut. Interestingly, "Eve" was recorded in a barn somewhere in Massachusetts, and one can not argue with the results.

From lilting love songs to more rocking outbursts, from bluesy funky melancholy to a jazzy swing, this one pretty well covers Life, Loving and Longing. Don't even get me started on favorite songs, I'd just end up listing them all anyhow. Pay close attention, there's an untitled song that doesn't appear on the label, if you listen well past the dead space on the end of the disc. An added bonus, as this is one of the best songs! Give them a listen...



DIAMOND IN THE ROUGH
Artist: Stan Hunter Trio + 1
Produced by: Angele Productions

By CHEWY

Right from the very first note of Hammerstein's "All the Things You Are," listeners of Diamond in the Rough by the Stan Hunter Trio + 1 are transported to the smoky, back-room bars of the N.Y.C. jazz scene of decades past. The release is chock-full of the ivory tickling, drum filling, bass thumpin' tunes, with a splash of clarinet added (could this be the "+1"?). That the jazz scene was originated on. Following the Hammerstein tune, the band lays out a moving version of Cole Porter's "I Get a Kick Out of You," leaving the listeners be-bopping their head to the beat of the keys and drums. A pair of Ira and George Gershwin tunes keep the pace flowing and the group shows their talents midway through the CD on Steve Allen's "The Start of Something Big." Joe Midiri adds his clarinet to the band, consisting of Skip Johnson (bass), Yusef Ali (drums) and, of course, Stan Hunter (piano) on the 6th and 9th tracks, allowing for a change of pace from the Chic Corea, Dave Brubeck, Vince Guaraldi (you know, the soundtrack to the "Peanuts" cartoon) style of playing. The final track of the release displays the musicianship of Mr. Hunter with his own composition entitled "Orpheus."

Basically, Diamond in the Rough is a great CD for those who appreciate the sounds of traditional styled jazz.



JOHN BERRY
Artist: John Berry
Label: Liberty Records

By JOANN TAYLOR

This past year has been a traumatic one for John Berry. First the birth of his daughter and then two weeks later, an operation for a brain tumor. While recovering from his surgery, this CD, his first, was released.

Your Love Amazes Me is a poignant love ballad that is John's first big hit from this CD. I imagine this love song will be featured at weddings particularly if a couple has gone through a traumatic experience as John did with his brain tumor surgery and the resulting recovery.

What's In It For Me is John's second big hit from this same CD. This song is reminiscent of Billy Dean's style of belting out songs. You find your toes tapping along with it.

When Love Dies was written by Matraca Berg (Trisha Yearwood's cousin and a singer in her own right) is a tragic love song that will stick with you. It is a song for anyone who has gone through a bitter divorce and has grown from it.

This CD reflects John's range of voice -- from soft to strong, from a tender ballad to a rocking tune. Be sure to include this CD in your collection.

ATTENTION BANDS

Have your CD reviewed in In-Tune. Send to P.O. Box 333, Northfield, NJ 08225.

C.D. REVIEWS



PROMISED LAND

Artist: Queensryche
Label: EMI Records

By MR. FROST

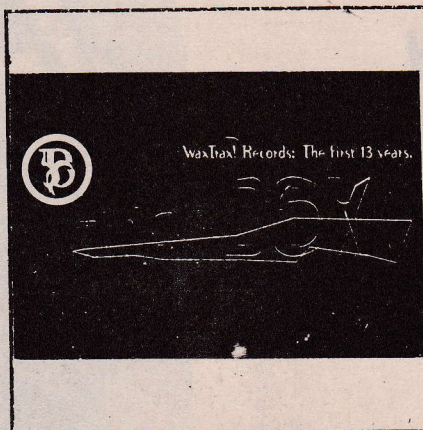
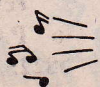
Well, listeners, here I am again. It's 9:28 in the morning and down in the Crypt, I'm having my usual breakfast of Texas style French toast and pleasuring myself with sounds of the latest Queensryche release.

Promised Land, the seventh CD of Queensryche's musical empire, was released October 18, 1994. Symbolic in the sense that both, it was my birthday and the role the band's music and writing has played in my life. Hence, it gives me great honor to write this review.

Four years have since passed since their 1990 triple platinum release, *Empire*. Unlike its predecessor, that made Queensryche an icon in the mainstream region of radio and video, *Promised Land* provides the listener with a more non-commercial and darker side of music: Geared for the one rather than the whole.

Whether conceptual or not, *Promised Land* delivers the insight of self-evaluation. Reflective of this are such singles as: the first release "I Am I" (steering perception? I am! inviting contradiction? I am!), title track "Promised Land" (preaching from the floor again the same old sad song, "Bartender...bring another drink for their favorite son."), "Disconnected" (I've got to do something about this loathsome state I'm in.), "Damaged" (They say I'm to reach inside and find the broken part of my machinery.), and "Bridge" (You say, "Son, let's forget the past, I want another chance, gonna make it last.").

Bandwagon fans looking for something in the realms of *Mindcrime* or *Empire*, guess what; you're S.O.L. However, those who have enjoyed the musical chemistry this Seattle-based band has served over the last twelve years, will find themselves with an excellent addition to their audio library.



BLACK BOX -- THE FIRST 13 YEARS

Artist: Various Artists
Label: Wax Trax Records

By MR. FROST

Unlike most consumers, the majority of CDs I purchase for my musical library are "label" releases rather than "artist" releases. To name a few: T.V.T., Cleopatra, and Wax Trax!

Black Box is the latest release from Wax Trax! Records. Available November 8th, this limited edition boxed set "Drives F***ing Nails!" For the true "industrial" fan, this hard hitting compilation is a must add to your collection. Although availability locally is scarce, it is well worth the special order wait. Special thanks to the ACRAT crew for obtaining a copy for me!

Wax Trax!, founded by Jim Nash and Dannie Flesher in 1973, was originally a record store in Denver, Colorado, that specialized in the sales of indie, alternative, and just plain "weird" music. Realizing that Denver was no longer the proper soil for their growing business, Wax Trax! re-rooted itself in Chicago, 1978.

Wax Trax! Records emerged accidentally when Jim and Dannie agreed to release a record by Strike Under, a local band consisting of some store regulars. The next artist signed to the Wax Trax! label was Divine, an actor/actress they met at the Alternative Miss World Contest. Although neither artists were success stories, it was still a beginning. Until...

WAX-003, the "Cold Life" single. It was the release that made Wax Trax! a pioneer in the field of underground music and provided Al Jourgensen (Ministry) with an open door to the music industry.

Over the years, the Wax Trax! family grew as did the artists under its wings. Black Box is a collection of some earlier material from these artists. Contributing are such bands as Ministry, KMFDM, 1000 Homo DJs (Trent Reznor), Sister Machine Gun, The KLF, and Thrill Kill Kult.

Packaged in a steel box, Black Box contains: 3 CDs (36 artists), a 76-page book, a poster, coasters, and an embroidered patch.



WHITE, STRAIGHT, AND PROUD!

Artist: New Minority
Label: Resistance Records

By BILL BENGLE

"Reporters and commentators have an obligation to understand the terms and beliefs of persons about whom they write. They don't have to believe in the same things to do their job well, but accuracy and fairness ought to be expected." These words, circled, sitting by themselves in the middle of the page, adorn the front cover of New Minority's press kit. And, I suppose, the belligerent warning, "To my foes -- F*ck You. We know who you are" in the liner notes of their debut release is for anyone who might not see it that way. Truly, it would be a little too easy, and unfair, to simply dismiss this album with few snide comments (for example: They should have called this collection of trailer park anthems "Ignorant, Twisted, and Insecure") but I think I'm beyond such things.

Musically this album leans toward the generic. It's the same type of slick, corporate, overproduced, proto-metal of the mid-eighties that came to dominate the mainstream and herald the onslaught of glam rock. Although, at some points, the tunes are reminiscent of the mighty AC/DC they are often overshadowed by shades of Spinal Tap. The piano intro on "Rid of the Bitch" definitely rivals Nigel Tufnel's "Lick My Love Pump."

(Continued On Page 30)

FRESH PHISH

VS. DEAD FISH

Grateful Dead
Spectrum, Phila., Pa.
Oct. 6, 1994

Phish
Stabler Arena, Bethlehem, Pa.
Oct. 7, 1994

By BILL BENGLE

Well, it's come to this, has it? A head-to-head, knock-down-drag-out battle between the leading pioneers of improvisation based "jam rock" and the forerunners of the so-called "retro, neo-hippie" sect. I knew from the start it wouldn't be much of a fight. Imagine Mike Tyson, fresh out of the pokey, up against, say, George Foreman. As formidable as he is (or was), up against Tyson there'd be no contest. Unfortunately, that's exactly what I got out of these shows.

Anyone who's followed the Dead knows that the band have always had a history of being, shall we say, unreliable in concert situations. Dependent upon a host of variables one can catch the Dead on a "good night," and leave the venue a very changed individual, or witness an agonizingly "poor night," and leave wondering why you ever bothered to leave the house. I've seen my share of stinkers in my forty-five plus shows, as well as shows that left the hairs on my arms standing on end. Lately it seems there are more "poor nights" than ever before. Though not quite as bad as it could have been, this show goes right into the stinker column.

The songs weren't necessarily executed poorly, but the entire band seemed preoccupied onstage. It seemed as though they would rather have been anywhere else, and this reflected in the music. The newer songs offered, "Easy Answers" and Phil Lesh's "If the Shoe Fits," were met with stubborn indifference from the audience, while the old standards, such as "Mississippi 1/2 Step" and "Ramble on Rose," were sluggish and all but devoid of emotion. But then again, the same could be said of much of the crowd. Very few people in the sections around me were dancing and were decidedly more interested in their conversations than the music. That's not to say there weren't certain high points. "When I Paint My Masterpiece," featuring Bob Weir on the acoustic guitar, was just beautiful as was "China Rider" and "The Other One." Still, it felt defeating to see 18,000 people cheering more excitedly at the "local color" videos that were part of the light show than about



PHOTO CREDIT: MICHAEL LLEWELLYN

PHISH

anything happening musically during the "climax" of "Good Lovin'." Nowadays, as Ticketmaster jacks up ticket prices to a whopping \$35.00 and up, it would seem only fair that the Dead try to maintain a minimum performance standard for those of us who can't afford to go to every gig on tour in hopes of seeing "the one."

Meanwhile, the choice between seeing the Dead's 50th

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PHOTO: Ken Friedman

performance at the Spectrum or making the (as it turned out) four hour hell drive to Lehigh University to see Phish was a simple one. Phish won, hands down. In the four years since I first encountered them at the tiny 23 East club in Ardmore, Pa., I have yet to leave a Phish concert unsatisfied and not completely and utterly amazed. And, seeing as though the band will be taking a hiatus from touring until next summer following their New Year's Eve shows, it was an imperative.

As vital and spirited as the first set was, all the way up through the set closing "David Bowie," it wasn't until the second set that the music hit high gear. I couldn't help but be overwhelmed as Phish took the very first song of the set, "Maze," and played it as though their lives depended upon it, turning every improvisational corner imaginable until the music bore little resemblance to the song from which it sprang. These were not just hapless, stoned meanderings, mind you, but very controlled and mindful collective creations from a band well rooted in jazz, blues, calypso, classical, and a dozen other genres of music who have been playing together for over a decade. What other band could bring forth a full blown Russian folk-dance melody from out of the middle of a bluegrass number? It just got better from there, and the audience responded in kind in attention and enthusiasm. The cornerstone of the set this night was "Tweezer" as well as the "Tweezer Reprise" which followed it up at a later point. Still, the best part of this particular show had to be the encore. Always ready to plumb new depths, this night Phish indulged us all with an acoustic mini-set which featured Trey on guitar, drummer Fishman on washboard, bassist Mike Gordon on the banjo, and keyboardist Paige McConnell on acoustic bass! Amazingly the capacity crowd stilled to near silence for this event.

Following a lengthy, Bela Fleck type instrumental, Phish treated us to a bluegrass version of the Boston classic "Taking My Time."

The winner, by knockout, and still champions, Vermont's phinest...Phish!!

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THE FABULOUS
MENZEL BROS
BAND

with special guests WEIRD THING
FRIDAY Dec. 2 BC's 10P
652-8819 SMITHVILLE

THE BLUE WAVE

By Ron Stinson



October was a busy month, with many good concerts and some great parties!

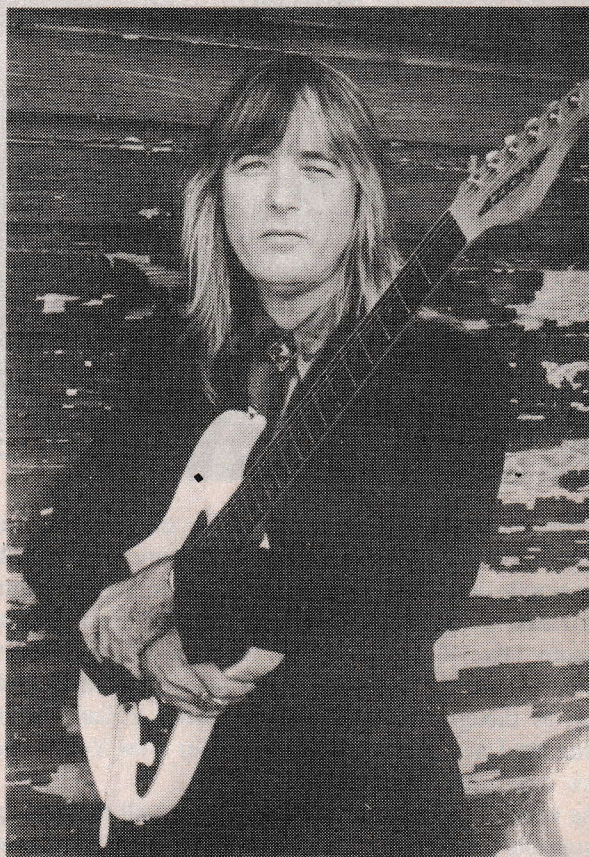
On October 14, at Seasons, in Somers Point, JOHNNY CHARLES brought his heavy, strat guitar work to the shore, courtesy of Twin Sig Productions. The turnout was good, and everyone enjoyed the show. This was the last concert of the fall season at Seasons, due to the cost of production and turnout. Twin Sig will be hosting their shows at Crilley's Circle Tavern for the winter months, so look for some good shows ahead!

October 29 was a big party night for the Bucks County Blues Society as they played host to KOKO TAYLOR, CHUBBY CARRIER, and JIMMY LEY & THE FUNKPUMPERS. About two hundred members and friends turned out for this annual event. (Seventeen years!) If you are a serious Blues Fan, you should write to BCBS, P.O. Box 482, Levittown, Pa. 19058, and join. This is the oldest Blues Society east of the Mississippi, and they put out an excellent newsletter every two months. They have a major concert every three months and a great blues fest every summer!

Now, the Halloween party that I attended was the 5th annual HI-LAND FARMS Halloween Bash. This party featured the Funkpumpkin grooves of TOO BAD JIM. Attendance was very good, with over two hundred people, and close to fifty campers! Yes, I said campers! These parties are usually overnight affairs, spent around a huge bonfire, usually after the band stops. Many local musicians come out just to play unplugged, unwind, and relax! I hope to do a feature on the Hi-Land Egg Farm for next month.

On November 4, at Crilley's Circle Tavern, ANSON FUNDERBURGH and THE ROCKETS, featuring Sam Myers, was the start of the winter blues concert series for Twin Sig. This band was the most unpretentious band I have ever seen. Sam Myers' dry humor and the understated guitar playing of Anson Funderburgh was a great combination! The band was so clean. This is not a show band, but just pure, great Texas Blues! The Rockets' pianist Matt McCabe, and stand-up bassist Jim Milan put the finishing touch to an outstanding band. I hope to see these guys again!

It's current event time! On Saturday, December 10, at Crilley's, Twin Sig presents MIKE GRIFFIN & THE UNKNOWN BLUES BAND from the Mississippi Delta region. (If you attended the Bucks County Blues Society Picnic this summer, you know that this band stole the show!). On December 2 and 3, (Fri. and



Kim Simmons and Savoy Brown will perform live December 16th at Crilley's Circle Tavern.

Sat.), at JASON'S in South Belmar, N.J., you can catch Ichiban recording artist SONNY RHODES (call (908) 681-1416). On Friday, December 16, Crilley's Circle Tavern will present the guitar playing of Kim Simmons and SAVOY BROWN. For more information call 399-0663.

This just came across my desk! A new local blues band has just formed! Danny Eyer, and Ronno, from JZ and the Tonebombs, have teamed up with bassist Ben Goldstein to form a three-piece Power Blues trio. Danny is a gifted guitar player and everyone knows about Ronno's drumming! I wish the best for these guys, and I'm glad to see an interest for the blues from local musicians. (P.S. No, The Tonebombs are not breaking up; this is just a thing on the side.)

Well, that's a wrap for this month! Just keep this in mind: "NO BLUES IS BAD NEWS, RIDE THE BLUE WAVE, and stay IN TUNE! See Ya!"

the **BOTTOM** LINE



by BRUCE PIKE

Over the last few months, my band has been on an extended hiatus. At the beginning of 1994, we'd just finished a year-long series of gigs, interviews and travels promoting *You Can't Fight Fiction*. By the end of that stretch, we had become very tight on stage. But we'd also become very bored with ourselves. The problem was attempting to shake off the same old thought processes that were becoming all too easy to fall into. As a bassist, it was becoming too easy for me to play similar bass lines in every new song.

This problem seems to be very common in that nearly every musician I come in contact with spends periods of time struggling against this sort of mental stagnation. And, of course, there are probably as many ways to overcome this problem as there are musicians. However, I'd like to share a method that has proved effective for me. It involves a pair of exercises.

T	Exercise 1: (Repeat for two weeks)	
A	:	:
B		

That is correct. When you're bored and you just can't seem to generate any fresh ideas or approaches, DON'T PLAY! You'll be surprised at how many mental roadblocks will crumble when there's been no traffic on the road for awhile. Once you've cleared out the refuse in this way, the next step is to break the old patterns by playing new ones. One of my favorites is simply to look at the neck of the bass as a canvas on which to draw geometric shapes without regard to what they sound like. Exercise two is one example:

Exercise 2:

T	1	7
A	2	6 8
B	3 5	9
	4	10

Don't get concerned about tempo, time signatures and other restrictive devices when doing this kind of "brain housecleaning." The point here is to begin to play new patterns and use them to help you to think in new ways. Just remember that the bottom line is good music. See you next time!

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Local Licks

By ROBERT SEAMAN

This month's column will continue with last month's of basic finger exercises. For building basic hand strength, try using hammered scales.

Example 1 shows a standard chromatic exercise using only one pick stroke. Hammer each successive note with your left hand. Pick only once per string.

Example 2, same idea, just with a 2 note per string pentatonic scale.

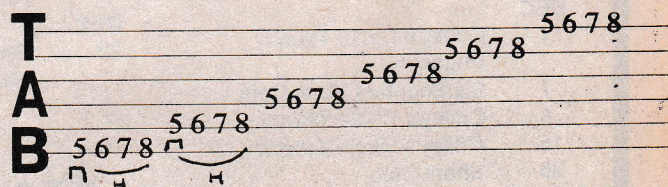
Example 3, again same idea, only now we're using a 3 note per string minor scale.

Try these ideas with your favorite scale positions and remember -- don't wimp out with the pinkey.

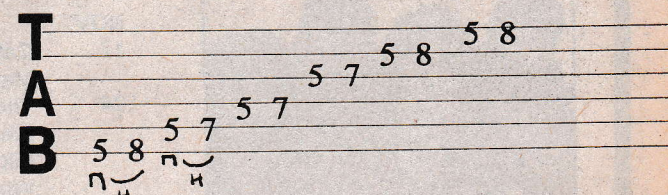
See ya!

For lesson info, call 926-8950 or 567-CATS.

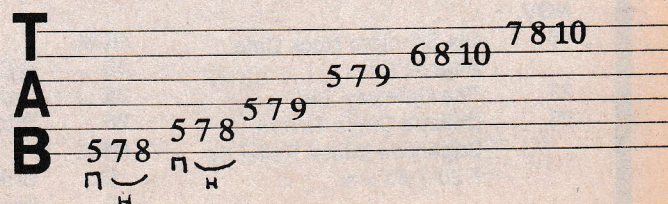
Example 1



Example 2



Example 3



band calendars



Hotline 567-CATS

- NOV.**
24 Six Shooters Rock Cafe,
Atlantic City
25 Shark Club, Vineland
26 Shark Club
- DEC.**
3 Crilley's Circle Tavern,
Brigantine
7 Six Shooters Rock Cafe
8 Crilley's Circle Tavern,
15 Crilley's Circle Tavern
25 Shark Club



MOMENTS NOTICE

Hot Line 294-3228

- NOV.**
16 Six Shooters Rock Cafe,
Atlantic City
23 The Gateway, LBI
26 Crilley's Circle Tavern,
Brigantine (Metal Relief II)
7:20-7:50 p.m.



Hotline (610) 259-8363

- NOV.**
18 Stevie T's, Trenton
26 Crilley's Circle Tavern,
Brigantine (Metal Relief II)
Midnight



Every Wednesday, Crilley's Circle
Tavern, Brigantine (w/live remote from
102.7)

- NOV.**
25 Crilley's Circle Tavern
(Mick's B-day Bash &
Banshee's 1-Yr.
Anniversary Blow-out)
- DEC.**
22 Six Shooters Rock Cafe,
Atlantic City

Kitty in the Tree

- NOV.**
17 Cafe Mexicana,
Manayunk, Pa.
24 The Clubhouse,
Plainfield, N.J.
(Opening for
Whirling Dervishes)
26 Stone Pony, Asbury Park



- NOV.**
19 B.C.'s, Smithville
25 Brownie's Lodge, Bargaintown
26 Brownie's Lodge
- DEC.**
9 Brownie's Lodge
10 Brownie's Lodge

HIGH RISK

- NOV.**
26 Crilley's Circle Tavern,
Brigantine (Metal Relief II)
11:20-11:50 p.m.
- DEC.**
9 Brownie's Lodge, Bargaintown
10 Brownie's Lodge
15 Six Shooters Rock Cafe,
Atlantic City

Weird Thing

- DEC.**
1 The Court Tavern,
New Brunswick
2 B.C.'s, Smithville
(w/The Fabulous Menzel
Brothers)



Hotline 971-5835

- NOV.**
18 Six Shooters Rock Cafe,
Atlantic City
- DEC.**
3 The Barn, Smithville



Orange Blossom Special

- NOV.
18 Brownie's Lodge,
Bargaintown
19 Private Party
26 The Black Cat, Absecon
- DEC.
10 Fire Hall #2, Somers Point
For ticket info. call 629-0438
17 The Black Cat
23 Uncle Mike's Country Pine Inn,
Mays Landing

Susan & the Chain Gang

- NOV.
26 Schooner's Blue Moon,
Somers Point
29 Brownie's Lodge, Bargaintown
- DEC.
10 Schooner's Blue Moon



- DEC.
3 B.C.'s, Smithville
10 Elbo Club, Hammonton
16 B.C.'s



Everybody Do It!

HOT LINE 652-3876

- NOV.
18 Greenbank Inn, Greenbank
19 Greenbank Inn
20 Greenbank Inn (5:30 p.m.)
25 Uncle Mike's Country Pine Inn,
Mays Landing
26 Uncle Mike's Country Pine Inn
- DEC.
2 Greenbank Inn
3 Greenbank Inn
4 Greenbank Inn (5:30 p.m.)
9 Black Cat, Absecon
10 Black Cat
11 Greenbank Inn (5:30 p.m.)
16 Uncle Mike's Country Pine Inn
17 Uncle Mike's Country Pine Inn
18 Greenbank (5:30 p.m.)
23 Black Cat
31 Greenbank Inn

CATNIP JONES

Every Thursday Uncle Mike's
Country Pine Inn, Mays Landing
Every Friday The Barn, Smithville
NOV. **Hotline 646-9193**

- 30 Pitney Tavern, Galloway
- DEC.
3 Black Cat, Absecon
10 Crilley's Circle Tavern,
Brigantine
17 Fireside Tavern, Buena

BRAINSTORM

Every Saturday Nite
Jo-Jo's Bar, Oceanville

Scratch the Hat

- NOV. **Hotline (609) 266-2853**
19 Rio Station, Rio Grande
25 Black Cat, Absecon
26 Rio Station
- DEC.
2 Brownie's Lodge, Bargaintown
3 Brownie's Lodge
10 Greenbank Inn, Greenbank



- DEC.
17 Crilley's Circle Tavern,
Brigantine

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Rates
for
Bands
Only!!
Band
Calendars
\$20.00
Calendar
with your
Picture
\$40.00
call
485-0057

TECH TALK

By J.D. Howard

MARKETING IN MUSIC PART I

Equation: consistent input yields quality output. (The layman version, "You get out what you put in"). Another Equation: Proper marketing and intelligent distribution produces a viable economic outline which creates a basic matrix for increasing ones capitol gain structure. (The layman version "The more people you know, the less likely you are to be out of work"). All that sounds like excerpts from a Economic textbook that you might find at a local college. Big business words. Business people. People in drab suits. Financial mumbo jumbo. Business tools necessary to successfully navigate the big money music industry. I know some of you might say "I got your marketing tool right here, Jerky! You might make fun of these people, despise them and even try to ignore them. However, you deal with it after every show, just look in your wallet. Weeding through guitar string receipts and other crap, you find enough for gas and a beverage. To some that amount of cash flow is quite sufficient, and for the record, thats perfectly okay. As a point of further reference this months article is not insinuating that this is the only method in practice used to achieve success in the industry. Success is what you make of it. But, for others who might want a larger piece of the pie and would like a little insight while waiting at the recording contract stoplight, read ahead. There comes a time, usually immediately after your band makes a collective decision to approach music as a business when marketing comes into play. Its not as complicated as many would think. Lets look at the music industry from my perspective for a minute, shall we? Think of the business like a stock market. You have large investors and you have independent buyers. These are the guys with the initial required monies. Money makes money so you have to have a vast plethora of companies offering pieces of themselves so that they may grow to reach a greater stature within the boundaries of the American free enterprise system. Now, this what happens; The investor (record label) likes a companies (band) product. The investor will be weary at first and check to see how stable this particular company is. He will research how many other people like the product (songs). How long has the company been in business and how is the internal structure and stability of the company? (how well the band members get along). Once these surveys are completed and the investor decides an expenditure would be beneficial to him or his investors, a purchase is made (recording contract). There. Now that wasn't too hard to follow. Lets move on to the phase two of the marketing game. Once an investment has been made, performance is necessary to facilitate success. So thats what happens, the company produces product and the investor's capitol provides among other things, a marketing budget. The bigger the investment, the bigger the marketing scheme. Because thats exactly what it is, a scheme (In a polite sense, its a plan). How many people between the ages of 15 and 25 like the company

product. How many between 26 and 40 for that matter. Demographics, poles, surveys, advertising campaigns, public appearances and how they relate to the product sales, but these subjects are another article all together. The fact is we could spend hours on this subject and still not reach halfway in all the theories and branches involved in marketing. So basically what occurs after a successful marketing campaign (record release & tour) is that the company begins to grow (band gets more popular). It has a reputation. It has more capitol due to large sales figures. It begins to be more powerful and dominant in the marketplace (all over MTV and national radio for example). It commands respect in our free enterprise system. Before everyone starts screaming "Thats mainstream! We don't listen or care about that stuff". Well for the most part you correct. I don't listen to top 40 and find radio and television's version of rock n' roll very commercial and not very appealing. Then again, thats what we are talking about, isn't it? commercialism and marketing. A company doesn't necessarily have to be good in order to acquire an investor. It does have to have stability, potential for longevity and a fairly decent product. What I am saying is it doesn't matter how good your band is, it matters how you market yourself. If you have a tight, colorful package eventually you are sure to draw attention to yourself. Look for parts two, three and four; dealing with print media & advertising, music video's and the now commonplace audio demonstration.

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NEW MINORITY

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Sacred Sword

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PHOTO BY ED MASON



Earthwood News performs Saturday December 17th at BC's in Smithville

NOVEMBER 1994

IN-TUNE

PAGE 27

WWAC TV 53

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November 24

**Interview with
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DRUMMER and bass player needed immediately for original, bluesy, classic rock band. Professionals only. Must be ready to record and gig. Contact: ZEB Music, (609) 476-2781.

COVER and original working band needs guitar and bassist with vocals. Many jobs to play. Call Bill for auditions, (609) 652-0683.

WANTED -- Lead guitarist/harmony vocal or keyboardist/harmony vocal (male or female) to finish a trio featuring strong vocal harmony, doing tunes by Beatles, CSN, Eagles, Pink Floyd, REM, Paul Simon, Everly Bros., etc. Will work ASAP. Call 625-3083.

PART TIME cover band seeks guitar and bass player approx. 25 to 45 years old. We have drummer, percussionist, male & female vocals, keyboards and practice space. No druggies. Call Ron, 653-8886.

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DUNLOP CRYBABY wah-wah pedal, \$40 or B.O. DOD Octoplus pedal (brand new), \$50 or B.O. Call Jason, 748-0501.

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PROMPT efficient service & repairs on all band & DJ equipt., TV's, VCR's and home entertainment systems. All makes & models. National Electronics Repair, 421 S. Rte. 73, Berlin, N.J. 08009. (609) 753-1929

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WANTED -- Any merchandise related to the band KISS, including: Casablanca vinyl albums, import albums, dolls, comic books, tour books, videos, posters, pinball machines, etc. If you are interested in selling, I am very interested in buying! Call Rock J. Colasurdo, (609) 561-7592.

BANDS!! Attention!!! We'll do your promotional items for you such as buttons, photo buttons, key chains, etc. We'll also set up & handle your mailing lists. Reasonable prices! Call C.R.I. Productions at 348-6558 (phone/fax).

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GUITAR & piano lessons for students of all ages, beginners to advanced. Call Philadelphia Music, 383-2900.

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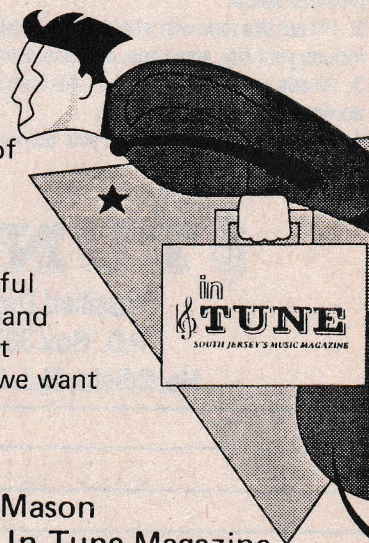
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If you have what it takes to be successful in advertising sales -- and are interested in great earnings potential -- we want to talk to you!

Send
resume' to:

Ed Mason
c/o In Tune Magazine
P.O. Box 333
Northfield, NJ 08225



White, Straight, and Proud-CD Review (Continued from Page 19).

Lyricaly this is the only band that could have made Layne Staley of Alice in Chains seem, by comparison, as demonstrative as T.S. Eliot:

Claw, claw, claw to the top. Crawl, crawl, crawl, ain't gonna stop.

Fight, fight, fight, with all my might. Rock, Rock, Rock!

--B.B. Farley

Of course, New Minority has an ulterior agenda. Trouble is, even after listening to the album and reading the lyric sheet, I still don't know what it is. Several issues are touched upon slightly but aren't actually dealt with or explored in any depth whatsoever. The result is a loosely (very loosely) connected string of reactionary slogans and inarticulate frustrations, the type which mainstream media talking heads such as Pat Buchanan and Rush Limbaugh have spewed for years, gathered under the umbrella of "white pride" and self-professed status as outcast. Rather than offer solutions, or even a coherent philosophy on the present system (which hurts everyone -- white, black, or whatever, make no mistake about it) Farley seems to be fishing for scapegoats; blacks, Jews, homosexuals, women, and illegal aliens are all potential targets. The most vehement expression of this comes from the cut "White, Straight, and Proud":

"Hey man, we don't burn your neighborhood, we don't shoot you, you burn your own neighborhood, you shoot each other. And you homosexuals trying to teach our kids values that ain't

*normal. Normal, I'll tell you, we're normal, you're not normal that's why they call you queer! And you illegal aliens...I'm not even going to get into that sh*t. White! Straight! Proud! We are the backbone. We're white and straight. We built this country, we made her great."*

--B.B.F.

This, coming from someone of Italian/Irish background, seems to be a bit out of place. Or is it just me? Having studied European history and the roots of my own Saxon ethnicity, I've found the only "race traitors" are those who bring shame and embarrassment to their "own kind" in the eyes of the rest of the planet's inhabitants. I find more inspiration and pride listening to, say, 3rd Bass or KRS-One. If New Minority really were proud, they would have no need to prove it to anyone and, perhaps, they would have had their names listed in the credits.

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SPECTRUM

THE INDIGO GIRLS with K-Choice
NINE INCH NAILS with Marilyn Manson
and The Jim Rose Sideshow

December 3rd	8 pm
December 11th	7:30 pm

TOWER THEATER

LIVE with Weezer and Fatima Mansions
CANDLEBOX with Flaming Lips and Sweetwater
DANZIG with Type O Negative and Godflesh

November 23rd	8 pm
November 25th	8 pm
December 3rd	8 pm

THEATRE OF LIVING ARTS

DADA with Rob Rule
THE OCEAN BLUE with Swansons
POP WILL EAT ITSELF with Compulsion and Dink

November 25th	8 pm
December 9th	8 pm
December 14th	8 pm

CIVIC CENTER

GREEN DAY
with Pansy Division and Die Toten Hosen

December 1st	8 pm
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CRILLEY'S CIRCLE TAVERN

METAL RELIEF 2 - 12 Band Benefit Concert
MIKE GRIFFIN & The Unknown Blues Band
SAVOY BROWN
PALACE

November 26th	6 pm
December 10th	10 pm
December 16th	10 pm
December 17th	11 pm

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Mike Griffin

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*Hard Drivin, Good Timin,
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SAT. DEC 10th

SAVOY BROWN

*-Featuring-
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Fri. Dec. 16th

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